

WHAT IS REPHOTOGRAPHY?

The concept of rephotography is an accepted practice among documentary photographers and usually results in pairs of photographs (original and contemporary). These pairs may be considered from a number of viewpoints such as the effects of time and change. One of the most well-known rephotographic projects is Mark Klett's *Second View: The Rephotographic Survey Project* (1984). Klett and his team of assistants successfully rephotographed the western sites found in the late nineteenth century work of photographers William Henry Jackson and Timothy O'Sullivan. Another example includes Peter Goin's *Stopping Time: A Rephotographic Survey of Lake Tahoe* (1992) in which the photographer redocumented both nineteenth and twentieth century views of the lake and surrounding towns. Camilo Jose Vergara's *Unexpected Chicago* (2001) involves the rephotography of neighborhood architectural studies. He systematically records the process of "deindustrialization" of Chicago by photographing portions of neighborhoods every three to five years. Milton Rogovin's *Tryptychs* (1994) is a three-decade documentation of neighbors in Buffalo's Lower West Side. His photographs illustrate various stages in the lives of individuals, couples and families on the streets, in their places of business, and in their homes and apartments. As an architectural historian and documentary photographer I find Anderson's "environmental portraits" important architecturally and culturally and as seen in this exhibition some examples appear to be little changed, while others have received varying degrees of modification to suit different fashions and lifestyles over the intervening 90-100 years. Some of the present owners had a print of the George Edward Anderson photograph and all of the owners were aware of the historical nature of their houses and enjoy living in them.

Peter L. Goss

PETER L. GOSS, PH.D. , professor of architectural history at the College of Architecture + Planning, University of Utah has written on nineteenth and twentieth century American Architecture and is the co-author of *Utah's Historic Architecture, 1847-1940*. (Salt Lake City: University of Utah Press, 1988). He studied photojournalism at the Newhouse School of Journalism, Syracuse University while pursuing his Master's degree in Library Science and then minored in fine art photography at Ohio University while studying for his Ph. D. in Comparative Arts. He currently teaches both architectural history and photography at the University of Utah. He has photographically documented the sheep industry in Utah's Sanpete Valley as well as sheep operations in Nevada, Idaho and Wyoming for the Western Folklife Center, Elko, Nevada. Prof. Goss has served on the Board of State History and is a Fellow of the Utah State Historical Society.

THE REPHOTOGRAPHY OF GEORGE EDWARD ANDERSON'S ENVIRONMENTAL PORTRAITS

The exhibition is based on researching the extensive collection of George Edward Anderson negatives in the L. Tom Perry Special Collections. Once the existing sites were identified they were rephotographed using a large format (5"x7") wooden field camera, not too unlike the type of camera used by Anderson. Each of the framed pairs of photographs are contact prints: the left is the contact of the Anderson's original negative and on the right is the contact print of the rephotograph.

ACKNOWLEDGMENTS

This project has been financially supported by a creative research grant from the University of Utah's Research Committee and the Utah Humanities Council's Delmont Oswald Research Fellowship. The Utah Humanities Council's grant will enable this exhibition to travel from the Lee Library to the Museum of San Rafael, Castle Dale, Utah and then to the Central Utah Arts Gallery, Ephraim, Utah. The photo archives of the L. Tom Perry Special Collectins generously donated the George Edward Anderson contact prints used in the exhibition. At the Lee Library I thank Brad Westwood, Dept. Chair of the L. Tom Perry Special Collections, Tom Wells, Curator, Photo Archives, and Russ Taylor, Curator & Supervisor of Reference Services for their assistance on this project

and exhibition. In addition Edward Geary, BYU Professor Emeritus, was of great help in locating houses in Emery County.

Exhibition title:

**THE REPHOTOGRAPHY OF GEORGE EDWARD ANDERSON'S
ENVIRONMETAL PORTRAITS
Peter L. Goss**

EXHIBITION TITLES

L - Fred Allen Residence, Goshen Utah

R - James C. Reynolds Family Residence

L & R - Erastus Barney House, Lake Shore, Utah

L - Roswell Bird House, Mapleton, Utah

R - Mapleton Historic Museum

L - Dr. Samuel H. Allen House, Provo, Utah

R. - Monroe & Shirley Paxman Family Residence

L - Wesley Matson Residence, Mapleton, Utah

R - Nino Antonino Family Residence

L - Kearns Hotel, Springville, Utah

R - Victorian Inn – Kearns Hotel B & B

L - Ellen Harmer Residence, Springville, Utah

R - Mr. & Mrs. Boyd Johnson Residence

L - K. T. Davis Residence, Salem, Utah

R - Beverly Davis Residence

L - J. W. Seely Residence, Castle Dale, Utah

R - Vacant

L - John Y. Jensen Residence, Castle Dale, Utah

R - Nicholas Wadley Family Residence

L - Bishop Oveson Residence, Cleveland, Utah

R - Kit Anderson Family Residence

L - John Lowry Residence, Manti, Utah

R - Vacant

L - Christian Lund Residence, Manti, Utah

R - John B. Keeler Family Residence

L - Ephraim Nelson Residence, Moroni, Utah

R - Vacant

L - John Faux Residence, Moroni, Utah

R - Thayne & Lynnsey Hansen Family Residence

L - Judge Jacob Johnson Residence, Spring City, Utah

R - Chris & Alison Anderson Family Residence

L - James Rasmussen (Clawson) Residence, Spring City, Utah

R - Thomas & Cherie Brunker Family Residence

L - Behunin – Beck Residence, Spring City, UT

R - Rick & Lynda Sentker Family Residence

